

COMPOSITIONS BY HOMER N BARTLETT

VOCAL MUSIC.

A Beauteous Vision. Soprano,	35
Come to me, Dearest. Sop. in D. M.-Sop. in C.	35
Come unto me. Sacred Song. Sop. in F. Alto in E _b ,	35
The same, with Violin or Flute or 'Cello. Sop. in F. Alto in E _b ,	50
Contemplation. e. f. Mezzo-Soprano,	50
Dearest Robin. Mezzo-Soprano,	40
Fairy's Slumber Song. Soprano,	50
Finland Love Song. Bass,	50
Good Night! Dear one. e. g. Sop. in E _b . M.-Sop. in D _b ,	50
Gray are Love's gentle Eyes. . . Sop. or Ten.	50
I hear the Brooklet murmur. e. g. Sop. in A _b . M.-Sop. in F,	35
Just a Little. Sop. in E _b . M.-Sop. in D _b ,	50
Laughing Eyes. Concert Song. M.-Sop. (or Baritone),	50
Moonbeams. Soprano,	50
My Dreams are of thee. Soprano,	50
O Lord, be merciful! Sacred Song. Sop. in D. M.-Sop. in C,	50
O Lord God, hear my Prayer. Sacred Song. Adapted to an Etude of Cramer. With Violin, Piano and Organ,	1 00
Refuge of my Soul. Sacred Song. Sop. in D _b . M.-Sop. in E _b . Alto in A _b ,	50
Rosebud. e. g. Sop. in A _b . M.-Sop. in F,	35
Say yes, Mignon, say yes. Mezzo-Soprano,	40
Thy dear Eyes. Sop. in A _b . M.-Sop. in F. Alto in E _b ,	50
What means this Tear so lonely. e. g. Mezzo-Soprano,	40
Three Sacred Songs for Alto:	
No. 1. I heard the Voice of Jesus say,	50
No. 2. Nearer, my God, to Thee,	50
No. 3. Just as I am,	35
The same 3 Songs transposed for Soprano.	
Forever with the Lord. Sacred DUET for Soprano and Alto,	50

NEW YORK • G. SCHIRMER

To Mrs. D. H. STEWART.

Thy dear eyes.

(ALTO.)

HOMER N. BARTLETT.

Semplice.

Voice.

Piano.

rall.

I want no stars in heav'n to guide me, I need no moon, no sun to

shine, While I have you, sweetheart, be - side me, While I know that you are

mine. I need not fear what-e'er be - tide me, For straight and

cresc.

sweet my path-way lies, I want no stars in heav'n to

con passione.

guide me While I gaze in your dear eyes I want no

ff

stars in heav'n to guide me, While I gaze in your dear

ff *dolce e con espr.*

sotto voce.

ff *p* *dolce e con espr.*

eyes.

a tempo. *dolciss.*

I hear no

rall.

birds at twi-light call - ing, I catch no mu - sic in the streams, But when your

gold - en words are fall - ing, When you whis - per in my dreams; Then ev - 'ry

crese.

sound of joy en - thral - ling Speaks in your dear _____ voice a -

lone. 'Tis then I hear your fond lips call - ing, When you

Speak to me, mine own; 'Tis then I hear your fond lips

call - ing, When you speak _____ to me, mine own.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat major). It contains four measures of whole rests. The piano accompaniment is written on two staves (treble and bass clefs) and spans four measures. It begins with a series of chords and moving lines in both hands, creating a harmonic foundation for the piece.

The second system of the musical score features a vocal line and a piano accompaniment. The vocal line, in B-flat major, contains the lyrics "I want no king - dom where thou art, love, I want no". The piano accompaniment includes the instruction *molto rall.* (molto rallentando) in the first measure. The system spans four measures, with the piano part providing a rich harmonic texture through chords and moving lines.

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line, in B-flat major, contains the lyrics "throne to make me blest, And while with - in thy ten - der heart, love, Thou wilt". The piano accompaniment continues the harmonic progression, with the system spanning four measures. The piano part includes various chordal textures and melodic fragments that support the vocal melody.

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line, in B-flat major, contains the lyrics "take my heart to rest: For kings must play a weary part, love, And thrones must". The piano accompaniment includes a dynamic marking of *f* (forte) in the third measure. The system spans four measures, concluding the page with a final chord in the piano part.

ring with wild a-larms; Knowthou the king - dom of my heart, love, Lies with -

con passione.

This system contains the first line of the vocal melody and the corresponding piano accompaniment. The key signature has two flats (B-flat and E-flat). The piano part features a melodic line in the right hand and a more active bass line in the left hand.

ff in thy lov-ing arms; Knowthou the king - dom of my heart, love, Lies with - *ff* *dolce e*

ff *p*

This system continues the vocal melody and piano accompaniment. It includes dynamic markings of *ff* (fortissimo) and *p* (piano). The piano part has a section marked *dolce e* (dolce e tempo).

con espress. in thy lov-ing arms.

cresc. dolceiss.

This system continues the vocal melody and piano accompaniment. It includes the marking *con espress.* (con espressione) and *cresc. dolceiss.* (crescendo, dolcissimo).

rall.

This system contains the final line of the vocal melody and piano accompaniment. It includes the marking *rall.* (rallentando).

NEW SONGS AND DUETS

SELECTED FROM THE CATALOGUE OF G. SCHIRMER, NEW YORK

- FRANCIS BÖHR**
Dolly Mandarin. High voice, D to A. Low voice, C to G \$.75
The gate of life (*Mors janua vitae*). Low voice (*original*), C# to E. High voice (*transposed*), E to G .60
- MARY HELEN BROWN**
Love's way. Words by WILBUR TERRAULD. Db to F .60
- CHARLES S. BURNHAM**
Sing me a song of a lad that is gone. Poem by R. L. STEVENSON. High voice, F to Ab. Low voice, D to F .60
Your kiss, beloved. Poem by GOUVERNEUR MORRIS. High voice, Db to Gb. Low voice, Bb to Eb .40
- F. MORRIS CLASS**
Two Love Songs:
Oh, love, you could not love me. E to E .40
High up, on yonder hill. After the German of UHLAND, translated by A. D. FICKE. High voice (*original*), E to F#. Low voice (*transposed*), D to E .40
Three Songs:
If I had but two little wings. (COLERIDGE.) Medium voice, C to Eb .50
A nocturne. (ARTHUR D. FICKE.) High voice, Eb to F. Low voice, C to F .50
Romance. (ARTHUR D. FICKE.) High voice, C# to G. Low voice, C to F# .50
Four Songs of Spring:
The apple bough. High voice (*original*), E to A. Low voice (*transposed*), D to G .50
Old roses. Eb to F .50
When the fishing boats come in. C to E .50
The wood-song. High voice (*original*), E to G. Low voice (*transposed*), C# to E .50
- H. CLOUGH-LEIGHTER**
Three Songs. Op. 38:
No. 1. Possession. High voice, Db to Ab .75
No. 2. Ave, astra! Medium voice, E to G .40
No. 3. Who knows? Medium voice, D to F .40
- ELIZABETH COOLIDGE**
Echoes. Song for medium voice. F to G .40
Fifteen Mother Goose melodies 1.00
- C. WHITNEY COOMBS**
Two Songs for medium voice:
My heart, it was a cup of gold. Bb to F .50
You hold me for a day. Bb to Eb .50
Under the silent stars. High voice, Eb to Ab, with accompaniment of violin ad lib. and piano. Low voice, C to F, with violoncello ad lib. and piano .75
- DOROTHY A. GANDY**
Three Songs for medium voice:
Spring. C# to F# .40
Under the rose. Eb to Eb .40
Nur wer die sehnsucht kennt (*Ye who have yearned alone*). Words by W. VON GOETHE. B to E .50
- E. M. GRANT**
Two Songs. Words by HENRY TYRRELL:
The song of the cavalry sabre. High voice, Db to Ab. Low voice, Bb to F .75
Where'er thou art. High voice, E to A. Low voice, D to G .75
- GUY D'HARDELLOT**
J'avais mis mon cœur (*My heart is thine*). High voice, D to G. Low voice, C to F .60
The song of my love. High voice, in Em., E to Gb. High voice in Dm., D to F#. Medium voice, C to E. Low voice, Bb to D .60
My lady's garden. High voice, F to G. Low voice, D to E .60
- SYDNEY P. HARRIS**
Love's serenade. Words by the composer. High voice, D to A. Low voice, C to G .60
- VICTOR HARRIS**
A man's song. Bass, F# to C. Bar., A to Eb. Ten., D to G \$.60
- FRANK SEYMOUR HASTINGS**
Two Songs:
The cheerful sunbeam. High voice, E to A. Low voice, C to F .60
Contentment. High voice, D to G. Low voice, Bb to Eb .50
- HELEN HOPEKIRK**
Five Songs. Verses by FIONA MACLEOD:
Mo-lennav-a-chree. D to F
Hushing song. D to G
Eilidh, my fawn. D to F#
Thy dark eyes to mine. B to G#
The bandruidh (Song of spring). C to F net 1.25
- BRUNO S. HUHNE**
Hear me when I call. Sacred song. Words from the Psalms of David. High voice, D to Ab. Low voice, Bb to E .60
Two Irish Songs:
A broken song. High voice, C to F .50
A song of Glennan. High voice, C to F .50
- CH. M. LOEFFLER**
Op. 5. Quatre poèmes pour voix, alto et piano:
1. La cloche fêlée. Poem by CH. BAUDELAIRE. A to F 1.00
2. Dansons la gigue! Poem by PAUL VERLAINE. C to F 1.00
3. Le son du cor s'afflige vers les bois. Poem by PAUL VERLAINE. Db to F# 1.00
4. Sérénade. Poem by PAUL VERLAINE. A to F 1.00
- ALBERT A. MACK**
Op. 14. Three Songs:
1. April. Poem by WILLIAM WATSON. Medium voice, E to G .60
2. Nocturne. Poem by THOMAS BAILEY ALDRICH. Low voice, C to D .60
3. The enchantress. Poem by BLISS CARMAN. Low voice, Bb to D# .50
- LILIAN MACKENZIE**
Two Songs for medium voice:
1. The old tunes. Bb to F .60
2. Looking back. (Irish emigrant song.) C to F .60
- A. MILDENBERG**
Her eyes. Poem by W. H. GARDENER. High voice, Db to G. Low voice, Bb to E .40
Two Songs:
Good-bye. Medium voice, Ab to Gb .60
The ivy-leaf. High voice, D to G. Low voice, Bb to Eb .60
- GERTRUDE NORMAND-SMITH**
Six Songs for medium voice:
1. Im klostergarten (*In the cloister garden*). Words by HEINRICH LEUTHOLD. C to F .40
2. Soldatenbraut (*The soldier's bride*). Words by MARTIN GREIF. C to E .50
3. Liebessorgen (*Love's sorrow*). Words by MARTIN GREIF. D to F .40
4. Schlafen, schlafen (*Slumber, slumber*). Words by FRIEDRICH HEBBEL. Bb to D .40
5. Schlehenblüthe (*Thorn blossoms*). Words by RUDOLF BAUMBACH. Eb to F .60
6. Dein bildniss (*Thine image*). Words by Peter Cornelius. Bb to G .40
- OTTO KAR NOVÁČEK**
Ten Songs (*posthumous*):
Ahnung (*Forboding*). High voice, E to Fb. Low voice, D to Eb .40
Du späte rose (*The belated rose*). High voice, D to G. Low voice, Bb to Eb .40
Flammentod (*Death in flame*). High voice, F# to F#. Low voice, Db to Db .50
Ich will dich flieh'n (*I would escape thee*). High voice, Eb to F. Low voice, Db to Eb .40
In trägem schlummer schwieg mein herz (*In lazy slumber dozed my heart*). High voice, C to G. Low voice, Bb to F .75
- OTTO KAR NOVÁČEK (CONTINUED)**
Liebeskampf (*Love's duel*). High voice, Eb to E. Low voice, C to C# \$.40
Mondeszauber (*Moonlight witchery*). High voice, D# to E. Low voice, C to Db .60
Nach dem sturm (*After the storm*). Op. 90, No. 2. High voice, Bb to E. Low voice, G to C# .50
Schwul die luft, die regungslose (*Motionless the airy space*). High voice, D to F#. Low voice, B to E .60
Sturmfluth (*By the breakers*). Op. 90, No. 1. High voice, E to F. Low voice, C to Db .75
- HORATIO PARKER**
Springtime of love. Medium voice, E to F# .60
- FRANKLIN RIKER**
Two Songs for medium voice. Poetry by FRANK CHAFFEE:
Dearie. D to E .60
Good-night. C to F .50
- JAMES H. ROGERS**
A song of changing love. Poetry by ROBERT LOVEMAN. Medium voice, D to G .50
Two French Songs for a medium voice, f. e.:
Barcarolle. C to F .60
Chanson de printemps. D to G .75
Five Songs:
And love means—you. Words by CHAS. G. D. ROBERTS. High voice, C# to F# .50
Reveille. Words by JOHN HAY. Bar., C to Eb .50
Träumerei. e. Words by THOMAS S. JONES, Jr. Alto, Eb to Eb .50
Voice of April. (Spring song.) Words by FRANK DEMPSTER SHERMAN. High voice, Eb to Ab .60
Yesterday ran roses. Words by ROBERT LOVEMAN. High voice, F to G .50
- MARY TURNER SALTER**
A bunch of posies. Four songs for medium voice:
1. The chrysanthemum. C to A .50
2. Morning-glories. C to G .50
3. The dandelion. Eb to G .40
4. The naughty tulip. C to G .60
The cry of Rachel. Words by LISETTE WOODWORTH REESE. High voice, C to Ab .60
A little while. Medium or low voice, Ab to Eb .50
Love's epitome. Cycle of songs for medium or low voice:
1. Since first I met thee
2. In the garden
3. She is mine
4. Dear hand, close held in mine
5. Requiem Complete, net 1.25
Songs of the garden. Four songs for soprano or tenor:
1. Come to the garden, love. F to Ab .40
2. The pine tree. F# to F# .40
3. A proposal. Eb to Ab .50
4. Autumn song. D to A .50
Song of April. Low voice, Bb to G .60
The time of May. Low voice, C to G .60
- MAGDALEN S. WORDEN**
The garden song. Hindu poem translated by LAWRENCE HOPE. High voice, E to A. Low voice, C# to F .60
Serenade: La nuit est sereine et douce (*How calmly the night reposes*). Poem by E. GUINAND. English translation by Dr. TH. BAKER. Sop. or ten., Eb to Ab. M.-sop., or bar., C to F. Alto or bass, Bb to Eb .60
- WALTER S. YOUNG**
Thy parting kiss. Words by the composer. High voice, Db to F. Low voice, Bb to D .50
- VOCAL DUETS**
- VICTOR HARRIS**
Two Duets for contralto and tenor. Op. 25:
Music, when soft voices die. Contralto, G to F. Tenor, D to A .60
Venice. Contralto, Ab to E. Tenor, D# to Ab .60